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ABSTRACT

Step-by-step instructions on how to write a proposal for funding a program are given in this booklet. While many of the examples are related to the needs of arts educators, the information and procedures can be adapted to other situations. In a workbook approach, 36 questions are posed to clarify objectives and needs, including planning a budget, determining staff and facilities, and evaluating and disseminating of program results. Also offered are suggested techniques for identifying appropriate funding sources and approaching foundations, businesses, and government sources. A selected bibliography of publications on fund raising is appended as well as a list of eight elements of a good proposal, a sample budget, and a test to score proposal effectiveness. (JD)

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ARTS PROPOSAL WRITING

A Sourcebook Of Ideas For Writing Proposals For Any School Program

For People Who Thought They Couldn't
Write A Proposal,
Or Wouldn't Ever Need To

And For Those Who Didn't Even Realize
They Had A Proposal To Make

U.S. DEPARTMENT OF EDUCATION
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TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Carol Sterling
Dr. Mary Jane Bolin
Arts Education Consultants

Prepared by Jean C. Atcheson

Educational Improvement Center-Central
3684 U.S. Route 1, Building 1
Princeton, New Jersey 08540
609-452-2258

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FOREWORD

In our two years as Arts Education consultants for the Educational Improvement Center (Central)--working constantly with thousands of New Jersey arts educators and friends of arts education in the central region and all over the state--we have had repeated requests for help in the writing of grants proposals in the arts. It is therefore a great pleasure for us to be able to provide you with this direct response: a Funding Booklet which is specifically designed to take the fear out of proposal writing, and to give you some skills and techniques that can help you to bring your best ideas for arts programs to a lively reality. We know that it is what you need, and we know you can use it effectively.

While this booklet was designed with arts educators in mind, it has been written in such a way that it will prove useful to anyone who needs to write a proposal. It gives step-by-step instructions on how to go about writing a proposal, any proposal. Some of the examples given are directed toward the arts; however, they are only examples. The actual information is general and (or can be helpful to everyone) can be used by everyone; and we hope it will be.

While it may be true that educators, artists and arts educators don't set out to be writers, we live in a day and age when it is absolutely critical for you to develop certain survival skills. Proposal writing is high on that essential list. The goal of this booklet is to encourage you to feel positive about your ideas, and comfortable about the whole process of raising money for creative programs. If you follow the guidance in these pages, you will be able to forget about feeling intimidated by the process--you will be <u>on top of</u> the process.

In this way, you will insure your best chances of doing what you love best, which is to continue teaching and supervising arts programs that exemplify the highest possible standards. And in your efforts and success, you will be stimulating the same kind of energy throughout the state.

First, of course, you have to go through this material, paying close attention to detail. It is a practical manual, not unlike the instruction sheet that accompanies a piece of do-it-yourself furniture from the store. You have to find out how to assemble all the pieces before you can sit in your new chair. And you have to assemble all the pieces of a proposal before you can be confident about presenting it to a possible funding source. But the satisfactions that can come from following <u>this</u> set of instructions can be greater and much longer lasting than any new chair, however comfortable. Follow these instructions, and you may see some of your fondest educational dreams come true.

Whatever happens in your use of this material, please remember that we are longing to hear from you about every part of your struggle and your success. We anticipate that there will be times of discouragement. For example, you may put together a proposal for the local bank, and be refused. Look at that experience as practice, and never forget that what the bank didn't like can be rewritten for a local merchant, or for the Chamber of Commerce, and stands a reasonable chance of acceptance in a second or third version, properly targeted. The same goes for proposals written initially for major foundations. Rewritten and rearranged to meet existing needs at a given time, the same basic proposal can be submitted...successfully...elsewhere.

In any case, please keep us posted about how you are doing. Call on us, share your results with us. As we go forward, it will be with a dialogue that can build evermore effective strategies for all of us in support of arts education.

In this effort, it has been our particular privilege to work with Jean C. Atcheson, whose sensitivity to this project as a source of support for arts educators has been an inspiration to us. We could not have done without her talents as a professional writer and editor, but her genuine caring has given us heart.

Mary Jane Bolin
Carol Sterling

Arts Education Consultants

January, 1982

BEFORE YOU BEGIN

Writing a proposal is not something smart people do and dumb people don't. It is simply a means of making you think very carefully about something you would like to be able to do--and a way of helping you talk about it to someone who may be able to help you do it.

This booklet is for everybody who would like to do something new, useful, worthwhile...in the arts. It contains materials drawn from many different sources. But its chief value is to ask you questions. When you can answer all of them, you will be ready to start on your own.

This booklet is for arts teachers, arts administrators, and arts lovers. It is for people who have plans in mind--and for those who didn't even realize they had plans to propose. It is just a beginning, but if it helps you to feel at ease with a project that may sound scary at first, it will have done its work.

WHAT DO YOU WANT?

Think of some of the areas of arts education that you feel particularly strongly about. Do you know of some worthwhile programs that are in danger of being cut for lack of funds when what they really need is expansion and further development? What could you do in your particular field of expertise if only you had the time...or the money?

Just because there seems to be less and less money available to fund arts programs doesn't mean that we have to give up wishing. It means that we have to become still more wishful,

...and inventive

...and ingenious

...and outspoken, too, when necessary.

It means that we have to find more friends, and learn how to use their friendship well.

It means that we have to dream better dreams

...and then work together to make them a reality.

What's a project close to <u>your</u> heart?

Some Ideas!

If music history is a hobby of yours, would you like to take a group of students to The Metropolitan Museum of Art in New York to look at the collection of historical musical instruments?

You could organize a guided tour of the instruments, and then maybe plan to take in a concert at Lincoln Center. What would the expenses of such a trip be? Why would it be a good idea?

Would you like to run a workshop/conference for students focusing specifically on careers in the arts?

You might bring in a keynote speaker, perhaps show a film or two on specific careers, and have workshop leaders in certain areas. You would have to pay the keynote speaker, but the films might be available for free or nominal charge from your public library or local arts group, and there would certainly be local artists and craftspeople who would be prepared to lead workshops. What would the other costs be? Might any other local group be interested in cosponsoring such a conference?

Would you like to offer your students a special workshop on puppetry, with the opportunity to create their own puppets and put on an actual production as the end result?

You would need money to pay for materials for the students to make puppets from (could there be some local sources of supply you could tap who might donate some of these?), and you might need to rent a space to put on the production. You should certainly plan to pay a script consultant to give professional advice on producing the show. What would the estimated costs be?

Have you always been interested in festivals and their history? Would you like to devise a project that would involve all the departments in a school in planning a year-long series of activities and teaching programs built around such a theme?

Would it be possible to involve the science and math departments as well as the arts, music and language teachers? What kinds of funding would you need? Might some assistance be available from the school district in the form of released time, or a special consultant?

These are just a few ideas to get you thinking about your own pet project.

What would you like to do more of?

What are the areas of arts education you really love?

It's always best to start with something you really care about, because then you'll begin with the most precious funding of all, and the only one that never runs dry: your creative enthusiasm.

WHAT DO YOU NEED?

Whether your need is for $200 to finance an in-class project or several thousand dollars as seed money for an ongoing program, your basic requirements are the same--you must clarify exactly what you want to do and to whom it will be useful, and then you must plan exactly what it will cost and how you will go about doing it.

By the time you have finished this pamphlet you should have in hand the basics of a proposal for bringing your ideas to life and a fairly clear idea of possible areas where you can look for funds.

Be patient--the thinking is the hard part, and you've already begun doing that.

You Need A Friend

Once you have a really good idea, your first need is to find an ally. Talk it out with a friend or friends; have them ask you questions, both pro and con. Who else has done something similar? Could that take the place of your idea, or be expanded in some way to incorporate it? How original is your plan? Where might you find other allies? Most important, who else would benefit from it?

You Need A Proposal

Don't be intimidated by the thought of writing a proposal. Contrary to what you may have heard, putting a proposal together is no harder--and in some ways much easier--than putting together a lesson plan for work you do in class, or having an idea for and then developing a musical composition, a sculpture, or a crafts project--any of the things you do quite naturally, with ease, without even thinking about their complication, because they are your field of activity. Proposal writing can be just as much your field of activity, provided you make it yours by thinking through what is necessary and making some very straightforward notes about the process of your thought.

Whether you want to do something comparatively inexpensive for your class, such as getting extra materials, or whether your project is far more ambitious, always seek monies from the most likely sources.

For example, if you want to develop a major project that will benefit your community as much as your school or institution, you will need to consider carefully who or where the sources of funds might be.

...Is it appropriate to ask for funds from your local community members

...or local businesses

...or from businesses or private foundations elsewhere in the state or across the country

...or from the state government

...or even from the federal government?

Your strategies, and the way you will prepare your proposal, will vary with each one. But they will always depend on having a clear idea of how much money is going to be involved.

That is why people often say that the heart of any proposal is the budget. It is certainly an area you should give particular attention to in your initial thinking, and in your final proposal. A realistic budget is extremely important because it shows the people you are asking to help you that you have really thought out and carefully planned whatyou are going to do--it's not just a lot of hot air.

Remember, too, that budgets that are too skimpy can as easily "break" a proposal as those that are inflated.

THINKING IT THROUGH

The elements of a proposal are always the same, no matter how large or small the amount of money you are requesting and no matter whom you are addressing. The format of the proposal will vary considerably, as will its length. Some foundations want very brief outlines accompanying a letter; some federal agencies have specific guidelines that must be followed exactly; a local business may well prefer to have you make a verbal presentation in person along with a written summary.

But the foundation of every proposal is your own thought process:

* **the determination of exactly what it is you want to do**

* **why you or your group are the appropriate people to do it**

* **the specific advantages that will come from doing it, both for you and for the source of your funds**

TURNING THOUGHTS INTO ACTION

The Elements of a Proposal

All proposals have the same main constituents. Their order may change, depending on the requirements of your funding source, and the space you take to describe them may vary from a few lines each to 20 or more pages with appendices. But you will always have sections corresponding to the following eight elements:

1. The <u>needs assessment</u>--basically, why there is a need for what it is you want to do.

2. The rationale--who you are and why you are the group or person to do it.

3. The objective--your goal; what it is you want to do.

4. The method--how you will go about doing it. (This should be concise, but very specific in terms of means to your ends.)

5. The budget--what it will cost. (As we said earlier, this is the heart of every proposal.)

6. The personnel and facilities involved--who will be the people on your staff, both those already there and those hired specifically for the project, where it will take place, and, very important, what the time period will be. (If you are asking for "seed money," start-up funds for a "pilot" project, an organization will want to know that you have the vision and the expectation of solid support in being able to carry it on, once it has helped you get the project started.)

7. Evaluation and dissemination of the results--how will you assess the effectiveness of your project and enable other people to share your experiences and the fruits of what you have achieved? Most important, how will you report to the organization on how its funds have been spent? (This contact will be essential, especially if you may be asking the same organization for funds in the future.)

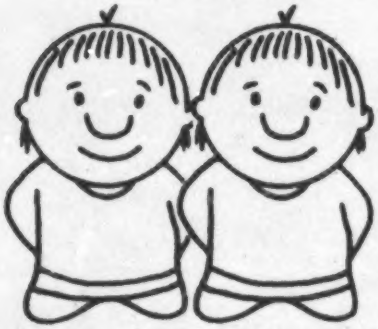
8. An abstract, or summary of all the above; essentially, this is the last element you write, but it will be the first element your recipient reads.

Remember the Ripple Effect

Remember that, in these days of tight money, any organization, whether privately funded or an agency of government, will want to be sure that your proposed project will have as much "ripple effect" as possible. The officers considering your proposal need reassurance that you are not duplicating work being done by somebody else--which is why it is important to show in your needs assessment that you are aware of similar activities being carried out elsewhere. (Which in turn means you will need to do careful research before undertaking the proposal in the first place.)

They will want to know also that they will be told (and shown) exactly how their money has been spent. And because everyone wants publicity, they will want assurance that other people will be helped by knowing about your work, which was paid for by their organization and will therefore be to its credit.

Role Playing Helps



It is useful to think of yourself as the possible recipient of your request for help--or have your friendly ally play the role. What would you want to know about this project that has been presented to you? Why does it appeal to you (or doesn't it?) See the Appendix for an actual worksheet you can use if you want to play this role to the hilt.

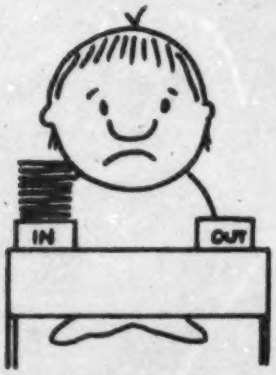
Feeling rattled? Don't be. All we are saying here is that you must think through the bones of what you are proposing before you start proposing it, and that this process will clarify your planning and help you decide what is the appropriate source of funds for what you want to do.

One more point to remember: there may be <u>several</u> appropriate sources of funds...and you may have to try them all. Don't exclude any fresh possibilities that come to mind along the way. Make a note of them.

It's Time to Plunge In!

The worksheets that follow may seem intimidating, but all they are doing is asking you questions. Set aside some time to spend with them. You may find yourself changing both what it is you want to do and how you plan to go about it as you frame your answers. But this thought process is never wasted--the more you understand the need for your project and the more exactly you work out how you could meet that need, the more likely you are to be able to explain your project convincingly to someone else.

THE NEEDS ASSESSMENT



Take some time now to think out exactly why what you want to do is needed. <u>You</u> know what it is you want to do. Tell what are the <u>specific goals</u> of your proposal.

Use this worksheet to work out your thoughts. Jot down the answers in brief phrases. It's probably easier to make notes rather than writing complete sentences at this point, but if a striking phrase comes to mind, make a note of it for later use.

These questions and your answers will provide the framework for your entire proposal, and will be taken up in turn on the subsequent worksheets.

1. Who needs help?

2. What is it they cannot now do?

3. What is it they could accomplish if they <u>had</u> help?

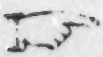
4. What sort of help do they need?

Why?

5. How long will it take? (Be realistic)

Why?

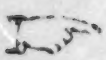
6. Where will this work be done?

 Why?

7. Who will do it?

Why?

8. What will this cost? (Be realistic, but make it a round figure)

 Why?

9. Who do you expect to be interested in it?

Why?

10. Who will benefit from it?

Why?

11. How will you know when the project has accomplished what it set out to do?

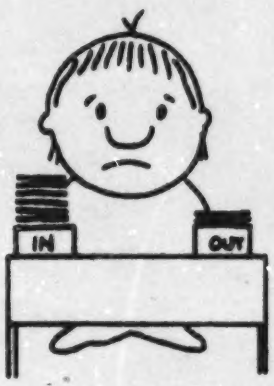
12. How will other people know?

13. Will the project fit into an overall plan or pattern?

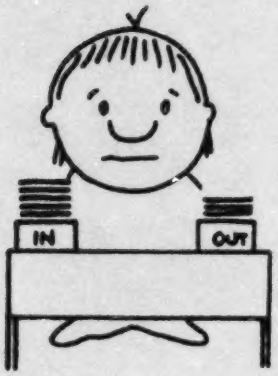
14. What will be changed by it?

15. Will you want to continue it in some way, and if so, how?

Why?



THE RATIONALE



As you answered the questions on the previous page, the Why questions probably made you think a lot more specifically. Their object is to challenge any assumptions you may have made. There's nothing wrong with making assumptions, but it's important to be sure of your reasons.

Your primary concern here is to establish why you or your group should be the ones to do your project. Your answers to the Why questions earlier should provide you with much of the material you need, but here are some more.

16. What should the situation be like, if you could make it so?

17. What makes you sure you could bring this about?

18. Who else is doing similar projects?

19. How does your project tie in with theirs?

20. What would be the value of your specific project?

21. What will it do that no one else's does?

22. Why here?

23. Why now?

24. Why you?

THE OBJECTIVE

You already know a lot about your project. Describe what you want it to accomplish. What are your goals? What are the results you expect to get from your activity? Questions 1-3 are the key ones to check.

Be as specific and as brief as possible. Go over what you have written and cut it to the barest essentials.

THE METHOD

Bearing in mind what you have just written, think how you will go about setting up your project. Questions 4-7 will be applicable here. Write down exactly what you will be doing, who will be doing it, and when (remember the Whys).

Some extra questions before you start writing:

25. Can you really accomplish this in the time you estimate?

26. Have you built in time for delays, mishaps, human error?

27. Must the project be ready for a particular deadline?

28. Where, exactly, will the project be going on?

29. Could it go on anywhere else more conveniently/ cheaply/ quickly?

30. Who, exactly, will be doing it?

31. Would there be any advantage in bringing in more people?

Now go over what you've just written, ruthlessly penciling out anything that doesn't have to be there. Pare it down to a bald, accurate account of exactly what you'll be doing.

Check the objectives you have just established (and the needs you outlined in Questions 1-3). Does your account indeed meet these?

Add a couple of sentences that summarize your account. These will be useful later when you are writing your formal summary, and need a quick, brief rundown of what you'll be doing.

THE BUDGET

In Question 8 you gave a realistic round figure for the cost of your project. How did you arrive at this? While you are thinking about it, think also where this figure could be cut. These are cheeseparing times and it's better to be prepared with Plans A, B and C.

A. What's the ideal, within reason, you could expect to get? Need it cost that much? Note exactly how you compiled your estimate. What else might you accomplish with this much money?

B. What's the amount you could <u>sensibly</u> expect to get? How much of your project could you expect to accomplish with such funding?

C. What's the minimum funding you could get and still make some impact with? Are there any other ways of providing indirect support?

This assessment is an essential feature of budgeting, whether it's personal or governmental. You should be sufficiently familiar with the costs of the various elements in your plan that you can, if need be, scale down your figures, and still accomplish <u>something</u>. The assessment may also make you think of other ways to get "in kind" contributions, such as materials, donated time and skills, or support in such areas as writing, promotion, free advertising (public service ads on the media), or transportation.

This will also give you a good idea of your group's investment in the project. You may not previously have taken into account the cost of providing meeting space, if you had to pay for it in cash, nor of hiring items of equipment lent by supporters of the project, and so on.

Divide your estimated costs under two headings: Contributed Funds and Requested Funds, and show the major "in kind" contributions, such as materials, donations, or proportions of salaried time contributed by a school district, and dollar equivalents for costs of speakers, actors, artists donating their time, etc.

Do your homework

Are you asking for funds to defray x percent of a person's time a year from now? Establish that person's salary level for that specific period and add in a factor for inflation/cost of living and/or merit increases.

Do you plan to publish a report describing your project and its results? How many copies? Get costs of publication of an equivalent-size booklet from a colleague or local printing source. Don't forget to include editorial expenses and costs of mailing out the finished piece.

If you plan to hire, say, a movie camera and operator, check out the cost of doing so and factor in an increase for the period of your project.

Postage and telephone calls are expenses frequently overlooked.

Repeat: Recheck: Refine

A carefully thought out, very specific budget can be the reason your proposal is funded. (Check the sample worksheet in the Appendix, for a simple format.) Most funding sources will specify the exact form they want followed when you present your budget to them. If possible, have a friend with accounting knowledge check out the budget and its format before you send it. It would be a shame to have done so much work and be faulted just because of a typing or layout error.

THE PERSONNEL AND FACILITIES

These are the Questions 6 and 7 you already answered, so your work is almost done in advance. You will need to expand the information in your answers--whether you will be hiring additional people or using existing staff members, where the project will take place, and over what period of time. If you are asking for a sizable sum of money, from a government agency, for example, you will probably want to include as an appendix to your proposal copies of the resume or curriculum vitae of the project director and other prominent members of the group.

A few more questions:

31. Do the details on percentage of staff members' time being contributed, or rental of office accommodations, etc. dovetail with those given in your budget?

32. Is there a likelihood of future support for your project once it has got off the ground? If so, from whom? Can you get a promise in writing (and attach a copy to your final proposal)?

EVALUATION AND DISSEMINATION OF RESULTS

This is the last worksheet, but in some ways it is the most telling of all. To be able to spend your money wisely, you must know exactly where it goes and you must be able to prove what good it has done. If you cannot assess the effectiveness of your project, you imperil your chance of any future funding. Equally, if you have designed your project carefully and estimated your costs fairly, the basis of a system for evaluating it will already be in place--and all you will need to worry about is providing your sponsor with this information, on a regular basis.

Questions 11 through 15 all apply here, to some degree. Your methods of evaluation will depend very much on your answers, and the complexity of your project. Here are a few more questions:

33. How will you go about gathering a record of favorable publicity --a necessity for any project?

34. Will you need some kind of evaluation sheet that could be completed internally or by external reviewers? Who will design it?

35. How will you disseminate news of your project a) to your sponsor b) to possible future sponsors, and c) to other organizations with similar interests?

Remember!

Proof of success can come in the form of increased financial support from other sources, or requests from groups with similar interests to be allowed to use your project as a model. To achieve such proofs, you must be able to disseminate the results of your activity--through a publication, perhaps, or through a filmstrip, maybe, or through regular publicity channels, such as the media. Whatever method you plan to use, you will need to incorporate it into your proposal, and add the costs of production to your budget.

Your success is worth nothing unless other people get to hear about it--and top of your list for hearing about it should be your sponsor, whose funds have made it possible!

A FINAL CHECK

You're almost at the end. Make one last check through your answers to the worksheets, for consistency, just to make sure that you have caught all the points and haven't changed your mind about your project midway through all this work.

One last question:

36. Do all your proposed activities answer the questions you initially asked yourself?

Now comes the heart of the proposal process--dividing these elements into the form the recipients of your proposal will want. As we said at the beginning, this will vary in form, depending on what your project is, how much it will cost, and who you are addressing. But the basic essentials of what you want and why you want it will not vary. They are all here.

YOU'VE DONE ALL THE HARD WORK. THE REST IS FORMATTING AND SPECIFIC GEARING TO THE SPECIFIC SOURCE YOU WILL BE APPROACHING FOR FUNDS. THE FOUNDATION OF YOUR PROPOSAL IS READY--RIGHT HERE IN YOUR HANDS. CONGRATULATIONS. TAKE A BREAK!

TARGET IDENTIFICATION

Now you've done all the hard work of thinking, this section suggests some strategies for putting your ideas into action.

You have established what your project is, how much it will cost (approximately), and how and when you will go about it. Now comes the task of determining where you should look for sponsorship and financial support.

The primary considerations here are Questions 9 and 10: Who do you expect to be interested in this project? and Who will benefit from it? Naturally, when you have thought out who will be interested in, or will profit in some way from your project, you then have a sense of who to approach for support.

But it isn't quite as simple as that. The question of cost is really paramount. If your project is quite a small, simple one, you will be looking for funds and support for it from banks and businesses in your local community. If you are seeking some thousands of dollars for a major innovative project that will involve group leaders and task forces (with reports), you will be seeking support either from government or from private industry or foundations.

First off--remember that an all-purpose proposal doesn't work. Foundations have sets of guidelines that you must follow; for a corporation, a letter of inquiry is preferred; federal agencies will only consider proposals prepared on the basis of very specific guidelines (and stringently observed deadlines).

Don't worry--as we said earlier, you've done the real work. You have in your notes all the material you will need to construct any kind of proposal. The kinds of proposal, however, do vary, and the easiest way to take a look at them is to consider some actual possible projects and how you might go about bringing them to life.

Four Rules of Thumb

1. For sums of $200-750, seek help from local businesses and corporations.

2. $500 is the breakpoint above which you should consider seeking help outside your local community.

3. For sums of $750-2,500, seek help from foundations.

4. For sums of $2,500 upward, seek help from the state (and federal) agencies and foundations.

MINI-STRATEGIES

For Sums of $200-750

Example: You plan to bring a super professional artist or actor into the school to offer workshops or do a residency.

Goals: heightened appreciation
skills development
awareness of possible career paths for students
learning to use time more constructively

Cost: $750

Possible sources of funds: PTA, Chamber of Commerce, local businesses; New Jersey State Council for Arts (Artists in Schools program)

Method of approach: Letter stating the purpose of your project, the budget (round figures only), who you are, and the results you hope to get from your activity.

Action: Before you draft your letter, discuss the idea with your ally (preferably not in your own field, a parent, perhaps, or an administrator), and after you have written it, show it to another uninvolved person. Take their advice before sending it off.

If you live in a small community, prepare your letter to community members and present it in person, if possible.

Follow Up: Telephone if you do not hear within a week to ask if there is any additional information you can give. Be sure to ask possible future or current sponsors to attend any gatherings of your group or entertainments connected with local arts activities. Plan for the future by developing a good network of support in the local area.

Remember

When you are looking for funding from the outside for arts education, your project will be helped if it latches on to some trends that are popular--arts for the handicapped, for example, or community education--and offers some kind of innovative education or supplemental enrichment program.

Example: You plan to offer an art history course. You will need support materials, money for a possible trip, consultants on art conservation, maybe a historian.

Cost: $500-$750

Action: 1. Hold a meeting. Invite people in the community who might support the project: the high school principal, teachers involved, arts administrator, local artists and/or gallery owners, service clubs, women's and senior citizen' groups, local merchants and Chamber of Commerce, interested parents.

2. Announce you're looking for an advisory council and need funding advice. Set up your group membership then and there. You could even get some donations to start you out.

3. Make local contacts through your group for proceeding further.

4. Produce a one-page description of your project to use as a proposal. Either mail it to a possible sponsor who has already been contacted by you or a member of your group, or use it as an accompaniment to a personal visit.

MAJOR STRATEGIES

Ways to Begin for Sums of $750 Upward

When you are applying to federal and state agencies it's a little hard to know where to begin. Have any of them got money to spread around any more?

For Federal Money

Start by going to your local library and doing some homework. Check the Requests for Proposals in the Federal Register, published annually, and available in all public libraries. These will tell you which agencies are soliciting requests for the funds they have available, and how to find out more information.

A better method is to study the Catalog of Federal Domestic Assistance, a looseleaf binder with a six-monthly supplement. Use the indexes to give you a ballpark idea of the programs that might give funding to arts projects. Telephone the contact person at the particular program directly. Ask for the program guide and guidelines for proposals (which tell what has been funded in the past--always a good indication of where future interests may lie). Ask to have your name put on the agency's mailing list (no charge for this).

When the material arrives, be sure to check the deadline by which proposals must be submitted. Federal proposals have a cycle which is vital; proposals must reach the agency by the deadline, or they are dead indeed.

If there is something you want to pursue, study the proposal guidelines carefully. Adhere specifically to their requests for form and content of your proposal; and keep to the categories. This is not the time to be creative!

The agencies' contact people are there to help you; use them. The telephone was never more valuable. Call with an abstract/ summary of your project and find out what your contact person thinks of it. Don't prepare a full proposal until you can incorporate his or her recommendations in it. It may be worth arranging a trip to Washington, if you can, for a personal visit. Obtain letters of support from influential cosponsors, or well-wishers, and send them to back up your proposal.

Remember

Most proposals are funded for an initial year, with the possibility of one or two more. This means you will have to look for continuing support in the near future, and your proposal will stand a better chance of acceptance if you can show that you are aware of this and already have potential permanent backers.

Remember, too, that all National Endowment for the Arts programs expect you to be prepared to match the funds you are requesting with equivalent funds or "in kind" support.

LATE FLASH!

BLOCK GRANTS: OUTLOOK FOR THE FUTURE

THE CURRENT METHOD OF FUNDING ARTS EDUCATION BY FEDERAL AND STATE PROGRAMS IS BEING CHANGED. IN THE PAST, FUNDS WERE EARMARKED SPECIFICALLY FOR A VARIETY OF ARTS PROJECTS. BEGINNING IN 1982, THE STATE WILL RECEIVE A 'BLOCK GRANT" TO COVER MOST FEDERALLY FUNDED PROJECTS. THE STATES MUST PROVIDE 80% OF THE BLOCK GRANTS TO LOCAL DISTRICTS FOR A VARIETY OF PURPOSES--ONE OF WHICH IS ARTS EDUCATION.

IN THE FUTURE ARTS EDUCATORS WILL FIND THEMSELVES HAVING TO CONVINCE DISTRICT ADMINISTRATORS AND SCHOOL BOARDS THAT ARTS EDUCATION SHOULD RECEIVE A HIGH PRIORITY AS THEY PREPARE PLANS FOR THEIR BLOCK GRANT ENTITLEMENTS.

THIS MEANS THAT ALL ARTS EDUCATORS WILL HAVE TO BE PREPARED TO COMPETE FOR THESE FUNDS WITH ADVOCATES OF OTHER SCHOOL PROGRAMS--AND THAT PROPOSAL WRITING AND ABILITY TO ENLIST SUPPORT FOR WORTHWHILE PROGRAMS WILL BECOME EVER MORE ESSENTIAL SKILLS FOR EVERYONE WHO CARES ABOUT ARTS EDUCATION.

For State money

Start by finding an ally at the New Jersey Department of Education. The grants management personnel and consultants in the various programs are knowledgeable and helpful. You should also enlist the aid of the staff member who handles grants management at your local Educational Improvement Center (EIC).

There is no state-level equivalent of the Federal Register, and the division of funding is not clean cut. The best plan is to get your name on the mailing list in areas you might be interested in, and to cultivate your contacts. A money offering is unlikely to be generated by the state unless somebody knows you.

Remember

Look here for funds of $2,000 and up--whether for a one-shot program or continuing activity. For continuing projects, it is important to show how others are kicking in money or "in kind" support.

MAJOR STRATEGIES RECAP

Federal	Send for guidelines Read them Talk to Washington Submit abstract and get advice on it Send in proposal adhering closely to guidelines and on time Be sure to respond to specifics
State	Make personal contact Keep calling for assistance Ask consultants to read your proposal and advise you on it before you submit it formally

APPROACHING THE FOUNDATIONS

Apply to a foundation for a grant of $750 or more, depending on the size of the foundation. A smaller one may well be interested in contributing a smaller amount--in which case, you have an opportunity to ask a couple of other foundations to join with the first in supporting your project.

Begin by consulting the materials on file at your local Educational Improvement Center (EIC). (The grantsmanship collections at the EIC (Central) Instructional Materials Center are described in the next section.) Your local public library will also have helpful material.

Easily the most complete source of information is the vast collection of material at the Foundation Center, at 888 Seventh Avenue, New York NY 10019 (212) 975-1120. The Center has a nationwide network of foundation reference collections which are available for free public use. In New Jersey, the "cooperating collection" is in the Governmental Reference Section at the New Jersey State Library, 185 West State Street, Trenton NJ 08625 (609) 292-6220.

If you can take the time, however, it is well worth visiting the Center's collection in New York. This contains books, services and periodicals on foundations and philanthropy; foundation annual reports, newsletters and press clippings, as well as IRS tax returns for all currently active private foundations in the country. The Center also publishes many helpful books, printouts and pamphlets on aspects of foundation grant-giving. (The chief ones are identified here; a fuller list appears in the Appendix.)

Researching Foundations

The following are invaluable sources of the information you will need before making your approach. All are published by the Foundation Center.

Researching Aids and Supports

The Foundation Directory, Edition 7: Lists state and local foundations across the country, personnel (names of donors, trustees and administrators) and, most significantly, fields of interest of each foundation.

The Foundation Grants Index, 1979: Helps identify the 350 largest foundations who have funded specific grant proposals for more than $5,000. Identifies grants, recipients, key words and phrases, and subject categories.

Foundation Grants to Individuals: Describes the programs of more than 1,000 foundations which make grants to individuals.

Foundation News: The Center's bimonthly periodical contains a Foundation Grants Index which is helpful in identifying areas of current activity.

COMSEARCH Printouts: These are computer printouts listing brief descriptions of grants made in particular subject areas (art, art education, music, etc.) It is worth buying your own copy of a printout in an area of particular interest to you (at a cost of $12 per subject--$4 for microfiche). If a foundation appears to be interested in your subject area, you can consult the Foundation Directory for the organization's address and further information.

Ways to Begin

Action here is not cut and dried. First off, use all the resources at your disposal to establish which foundations might be responsive to your proposal. Have your group help you mount a "media watch" on foundations of genuine interest to you and compile as much information as you can about their current financial position and gift-giving habits. Research other grants made in similar areas. If possible, try to obtain a copy of a past successful proposal; analyze it and use it as a model.

Write First

Get the name of the foundation's contact person (usually the executive director) from the Foundation Directory or various other directories. Your first contact should be in writing--don't call. Send a short (two pages, double spaced) description of your project. Don't give a dollar figure. At this stage, it's better to excite them by what you want--then you can expand or contract to suit their interests. Being too categorical could jeopardize your chances of being funded.

Use descriptive, exciting, but reasonably specific language. Stress the outcomes of the proposal.

End your letter with the statement that you'll call in two weeks' time. This makes them more likely to respond when you follow up with the phone call.

Call Next

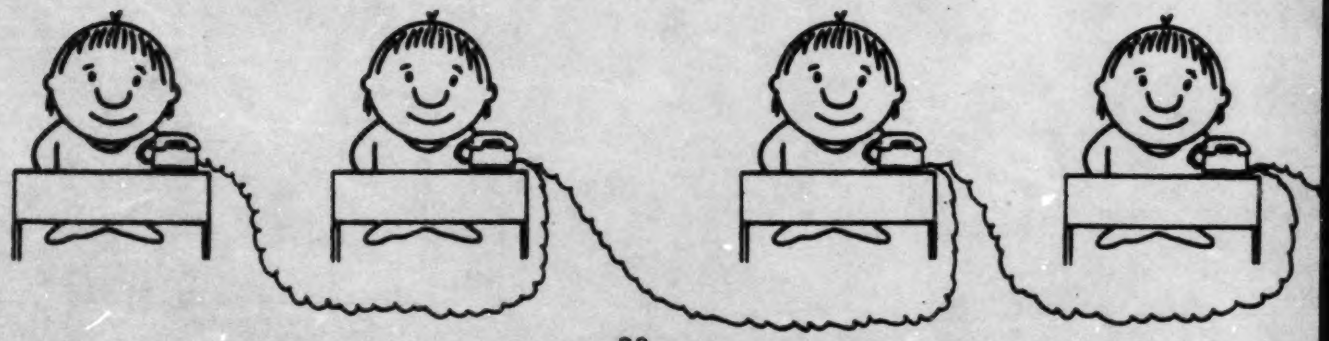
When you call, speak directly to the contact person, if you can. (If the secretary turns you down, ask why. It could be that the foundation is not granting in your area any more.) Suggest coming in to talk about your project. Get your foot in the door; make an appointment for an interview.

Get An Interview

If the foundation is interested, the contact person will tell you how to apply and what they will want in writing from you about your project. After that, it's up to you to supply it.

Remember

For local foundations, first check around for someone who knows a board member. Make your initial approach through that invaluable personal contact.



APPROACHING BUSINESSES

Corporations

The approach is basically the same as for foundations. Your contact person will probably be the program officer or director of corporate giving, or possibly the public relations officer. Be sure to get the appropriate name to address your initial letter to.

Small Businesses

A one-to-one approach is usually better. Offer your contact a brief memo on your project (and pictures, if you can). Make him or her aware of similar programs (newspaper articles, etc.) and stress the local publicity possible.

RESEARCHING AIDS AND SUPPORT

Look for support from your initial ally

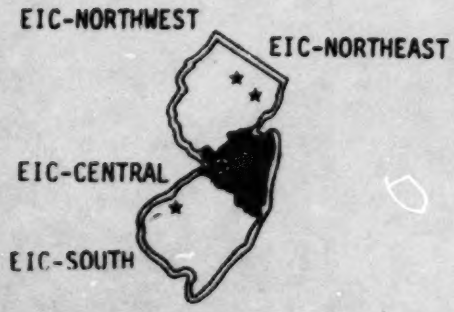
...from the group who are planning your project with you

...from the research you do

...from the contacts you make

...and from your local Educational Improvement Center (EIC)

What Are EICs?



New Jersey's Educational Improvement Centers (there are four) are regional public agencies whose job is to work with local schools and communities to develop solutions for educational problems. They offer a broad spectrum of educational resources and services to public and nonpublic schools, community groups, parents and individual citizens.

In the northeast: Educational Improvement Center (Northeast)
2 Babcock Place
West Orange, NJ 07052
(201) 731-8400
serves Bergen, Essex, Hudson and Union counties

In the northwest: Educational Improvement Center (Northwest)
202 Johnson Road, Building 3
Morris Plains, NJ 07950
(201) 539-0331
serves Hunterdon, Morris, Passaic, Somerset, Sussex and Warren counties

In the south: Educational Improvement Center (South)
207 Delsea Drive (Route 47)
R.D.4, Box 209
Sewell, NJ 08080
(609) 228-6000
serves Atlantic, Camden, Cape May, Cuberland, Gloucester and Salem counties

In the central area: Educational Improvement Center (Central)
3684 Route 1, Building 1
Princeton, NJ 08450
(609) 452-2258
serves Burlington, Mercer, Middlesex, Monmouth and Ocean counties

Start by finding out what resources are available to you at these centers, which are funded by the state with additional grants from federal and private sources. Each has a library with collections of reference materials, and a member of the staff who specializes in grantsmanship may be available to offer advice.

Materials at the Educational Improvement Center (Central)

EIC (Central)'s Instructional Materials Center has a self-help Grantsmanship section that contains source materials and indexed volumes listing granting agencies. Its comprehensive "How to Use the Material" manual, prepared by the center's grantsmanship consultants, provides a step-by-step guide to locating the appropriate state and federal agencies and private foundation sources. The index to any of the manuals will help you to locate suitable sources of funds. So will the various books on the Arts shelf that focus specifically on arts grants. (See Appendix for a list of these.)

The Center also has a full range of educational periodicals, including The Grantsmanship Center News. Its file collections contain examples of some exemplary programs in various categories, under various headings, among them "Programs That Work," "Funding for Programs" and "Model Programs." A member of the reference staff can assist you in locating any of these.

EIC (Central) also publishes a number of pamphlets (of which this is one) designed to assist arts educators in assessing their programs, designing advocacy strategies, and gaining support for school arts generally, which are available at low cost. (See Appendix.)

IT'S TIME TO GO!

As we said at the outset, there seems to be less and less money available to fund arts programs, and with the cutback in government funding, private foundations and business organizations are finding themselves deluged with applications. Your proposal will be one of many.

All the more reason for it to be good. As you prepare it, use anything and everything you have found helpful here or in your researches. Check "Eight Elements of a Good Proposal," in the Appendix. Get a friend to advise you on the budget. Score your project as if you yourself were a foundation officer, using the worksheet in the Appendix. When you have something you're pleased with, start adapting it to suit each possible source of funds.

Don't be downhearted--just because funding for the arts is being cut back at governmental level doesn't mean less interest in the arts at a grass-roots level. People are genuinely concerned about the cuts and this is a good time to summon their support and backing.

Now, more than ever, we all need to think innovatively. Now, more than ever, your own imagination is your best source of help--and your own initiative and skill in researching and preparing your projects will pay handsome dividends. And never forget: The value of "in kind" services is enormous--not all projects require huge investments of actual cash.

AN EXAMPLE

Last year, in northern New Jersey, an elementary school music had an idea for a project on festivals. The tie ins with art, music, social studies were obvious; administrators soon decided the project would also make a good program improvement plan for the school. All teachers were asked to think how the subject could relate to their own discipline, from math and science to special education and PE. They each developed projects connected with the all-embracing theme of Festivals in America.

The music teacher worked on program development, initially advised by a professional consultant, whose daily fee was paid from funds for program improvement. The PTA organized the collection and donation of materials for individual projects from local companies or parents, and contributed funds for such important extras as food and photography at the final celebration.

Work on planning the program and exploring how various curriculum areas could be related to it began in early fall, the children started on their individual projects after Christmas, and the group effort culminated in a day-long festival in May, with a parade, attended by county officers, the press and media, and throngs of parents and other well-wishers--documented with plenty of press coverage and photographs.

Actual cash outlay: around $450 for the consultant's fees

In kind contributions and energy: immeasurable

WHAT CAN YOU DO?

Good luck!

Appendix

LIMITED BIBLIOGRAPHY

The following helpful publications are available for loan or reference at the Educational Improvement Center (Central)'s Instructional Materials Center:

The Arts Catalogue of New Jersey, by Pamela Pipines and Terence Ripmaster (Wayne, NJ: Avery Publishing Group, 1978): A helpful and comprehensive listing of organizations in the state that sponsor programs in the arts. Unfortunately, there has not been a new edition since it was compiled in 1978.

A Guide to Corporate Giving in the Arts (New York: American Council for the Arts, 1978): Lists the proportion of the 1,000 largest industrials in the nation who had given to the arts, and who agreed to participate, with information on who, for what, how much, where and why.

Local Government and the Arts (New York: American Council for the Arts, 1978): Lists everything you could want to know about what's happening to inculcate the arts nationwide at the local level, with examples of the kinds of programs that can be helpful as idea generators, methods of financing through indirect taxes, etc. Helpful as an overview of what's going on where and who is responsible at different levels of government.

(Order these two books from the American Council for the Arts, 570 Seventh Avenue, New York, NY 10018.)

The Mitchell Guide to New Jersey Foundations, Corporations and Their Managers (Princeton, NJ: The Mitchell Guides, 1980): An indispensable list of New Jersey sources of assistance published annually by Janet A. Mitchell, who also puts out equivalent guides covering upstate New York and Long Island. The guide lists those foundations which paid out at least $5,000 in grants in the year of record, and businesses employing more than 500 people.

Mitchell also publishes a bimonthly newsletter on grants and funding--New Jer$ey Note$, $12 annually from Mitchell Guides, P.O. Box 413, Princeton, NJ 08540--and gives frequent seminars on proposal writing at locations around New Jersey.

Survey of Minigrants: An Analysis and Description of the New Jersey Minigrant Program (Trenton, NJ: Department of Education, State of New Jersey, 1979): Section I covers Art & Music, Section IV covers Language Arts. Briefly describes projects, age range, grant received, names of contact people and whether materials are available. Worth checking before "going it alone." It's helpful to see what projects received money under this worthwhile, but unfortunately discontinued program.

Grants for the Arts, by Virginia P. White (New York: Plenum Press, 1980): Lists basic sources, reference works, periodicals in the arts fields, professional arts associations, museums, etc.; full coverage of government support of the arts; and much, much more. Absolutely invaluable and worth buying ($19.95) if you are a serious grant seeker.

Introduction to Grantsmanship: A collection of reprints from The Grantsmanship Center News, which is published bimonthly by the Grantsmanship Center, 1021 South Grand Avenue, Los Angeles, CA 90015 (annual subscription $20). The collection contains:

1. **Researching Foundations, Pt.1:** How to identify those that may support your organization.
2. **How to use the Catalog of Federal Domestic Assistance:** How to use this 1,000-page volume to obtain money and other support.
3. **Guide to New Grant Administration Standards for Nonprofits:** What to do after a grant has been received.
4. **How Foundations Review Proposals and Make Grants:** An interview with the head of the Chicago Community Trust and guidelines from the Trust and a major foundation.
5. **Guide to Public Relations for Nonprofit Organizations and Public Agencies:** How to do PR professionally: staging events, dealing with media, relating effectively with the public, public service time, etc.
6. **Program Planning and Proposal Writing:** A Grantsmanship Center classic by Norton B. Kiritz, president of the Center. Also available in an expanded version, well worth investing $2.50 in if you are serious about writing proposals. The writing samples and budget worksheets are particularly helpful.
7. **The Big Search--Researching Foundations Part 2:** Finding out facts, what the names and sources are and mean; state attorney generals' offices, researching the tax reports foundations must submit annually to IRS, which tell you what a foundation is worth, who is on board and the grants made during the year; state foundation directories (New Jersey doesn't have one; Mitchell Guide fills this lack).
8. **The New Contractmanship:** Money for research available through contract rather than outright grant process.
9. **Federal Surplus:** How to get materials cheaply from government surplus (General Services Administration).

Helpful Publications from the Foundation Center, 888 Seventh Avenue, New York, NY 10019

The Foundation Directory, Edition 7 ($41.50) : Contains state and local foundations, personnel (names of donors, trustees and administrators) and, most significantly, fields of interest of each foundation.

The Foundation Grants Index, 1979 ($20): Helps identify 350 largest foundations who have funded specific grant proposals for more than $5,000. Identifies grants, recipients, key words and phrases, and subject categories.

Foundation Grants to Individuals ($13): Describes the programs of more than 1,000 foundations which make grants to individuals.

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COMSEARCH Printouts: These are computer printouts listing brief descriptions of grants made in particular subject areas (art, art education, music, etc.) Cost is $12 per subject ($4 for microfiche). If a foundation appears to be interested in your particular subject area, you can consult the Foundation Directory for the organization's address and further information. COMSEARCH is an invaluable resource for serious grant seekers.

Foundation Fundamentals: A Guide for Grantseekers, by Carol M. Kurzig ($4.95): A helpful, straightforward guide.

About Foundations ($3): A guide to funding research.

What Will a Foundation Look for When You Submit a Grant Proposal?: Self-explanatory, and free.

What Makes a Good Proposal?: Free.

Philanthropy in the United States: History and Structure: Free.

SCORE YOUR OWN PROPOSAL

Or better still, ask someone unfamiliar with what you plan, to read your proposal and give it a score from low to high.

	low 0	1	medium 2	3	high 4	5
1. The project reflects distinctly identified needs						
2. Objectives are well defined and clearly stated						
3. Methods of achieving objectives are detailed and appropriate						
4. The facilities and equipment are sufficient to carry out the project and its time frame is practical						
5. Staff members proposed for the project have requisite skills and knowledge to carry it out						
6. The budget is carefully thought out and contains nothing extraneous						
7. Anticipated costs are reasonable in relation to anticipated results						
8. The applicant shows responsibility and competence in accounting and record-keeping procedures						
9. Direction, roles of project personnel and responsibility for decision making are clearly defined						
10. There are provisions for adequate evaluation of the project's effectiveness						
11. Plans for dissemination are well researched and complete						
12. The proposal is concise, simply and clearly expressed, and appears to have been written by a human being						

TOTAL _____

COMBINED TOTAL _____

AVERAGE SCORE _____
(combined total divided by 12)

WHAT YOUR SCORE MEANS:

0-1	Rethink your proposal and start again
2-3	Rewrite it
4	Sharpen up details in areas where scores were less than 5
5	Mail it immediately

EIGHT ELEMENTS OF A GOOD PROPOSAL

1. **Summary.** Write this last but make sure it is the first thing read. Include it in the cover letter with your proposal, at the start of a letter of application, or on the first page of an application form. Some foundations and agencies prescreen applicants on the basis of the summary.

2. **Introduction.** This is your opportunity to describe how your organization's purpose and activities fit in with the philosophy of the funding source. You must also establish credibility as a viable, worthy group. To back up your statements, include quotations from newspaper articles about your work, letters of support or statements of endorsement.

3. **Statement of Problem (Needs Assessment).** In this section, convince the reader that the problem or need you plan to address is important. Use persuasive facts and figures to document your statements, but don't weigh this section down with graphs and charts. Save them for an appendix.

Define the limits of your project. Spell out all the areas you plan to deal with, but be careful not to overreach your organization's capabilities.

4. **Objectives.** Often confused with methods, objectives are the specific results you expect from your program. Pick a particular target you believe you can meet. Avoid vague statements.

5. **Methods.** Describe the various activities in your program and how they will help you reach your objectives. Include a timetable for each phase of the program. Demonstrate familiarity with alternative methods; explain why yours are better.

6. **Evaluation.** Detail just how you will measure the success of your program. Include a design for monitoring and reappraisal of methods and results. A strict system for evaluation and feedback will go a long way toward convincing a funding source of your accountability.

7. **Future and Additional Funding.** Show that you have made plans for your program's future support; name other sources you have approached to secure funding for the proposed project, such as the PTA, business community, etc.

8. **Budget.** Break down projected costs of <u>all</u> aspects of the project, including those to be funded from other sources. Requirements for reporting budgets vary widely,

but the following should be included:

wages and salaries, employee benefits, fees and contractual services, rentals of space and equipment, travel expenses, telephone and postage, insurance, printing and anything else applicable.

The trick to proposal writing is holding the reader's attention. Write simply and avoid jargon. Keep each section as short and succinct as possible. Put as much information as you can into appendices so that your reader can learn all the vital information quickly, with the option of finding out more by reading on.

A SAMPLE BUDGET

WILDWOOD COMMUNITY ART HISTORY SERIES
PROPOSED BUDGET

Direct Expenses	Subtotals	Totals
Salaries		
Coordinator (60% of full time)	$6,000	
Secretary (30% of full time)	1,800	
Benefits (Social Security, retirement, major medical @ 15%)	1,320	
	$9,120	$9,120
Lecturers' honorariums (6 @ $200)		1,200
Art consultant (2 days @ $150)		300
Travel		
Coordinator: 1 trip to Washington @ $150	$150	
per diem (2 days @ $25)	50	
Lecturers: 6 trips @ $150	900	
per diem (2 days per trip @ $25)	300	
	$1,400	$1,400
Supplies (stationery, art materials, etc.)		200
Telephone (long distance only)		110
Printing of program and publicity material		450
Postage		150
Rental audiovisual equipment (6 @ $40)		240
TOTAL DIRECT EXPENSES		$13,170
Indirect Expenses (estimated)		
5% time for director and bookkeeper	$1,220	
Office space (60% use 200 sq. ft. @ $5)	600	
Office equipment (depreciation; servicing)	325	
Telephone, xeroxes, miscellaneous	125	
TOTAL INDIRECT EXPENSES	$2,270	$2,270
TOTAL AMOUNT REQUESTED		$15,440